

GREEK SECTION

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ATLAS
OF
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WITH DUELY DESCRIPTIVE
COMMENTARY BY

W.H.D. ROUSE MA.

ELIOT SCHOOL

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Atlas of Classical Portraits

Greek

With Brief Descriptive Commentary by

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Preface

THIS Album is meant to be used as a companion to school histories, and to classical or Scripture reading.

Many teachers do not realise how much not only the imagination, but the memory, may be helped by the use of pictures. A boy beginning Roman or Greek history is confronted by a mass of names, none of which he has ever heard before, and the result of his labours is often an extraordinary jumble. But if, while he reads the story of any man, he has a picture of that man before him, he will not only keep the stories of different men apart with greater ease, but he will take more interest in the stories themselves. No boy who uses this Album is likely to confuse Socrates with Sophocles; and there are very many of the faces here given, which are in themselves so striking, as to arouse a keen curiosity to learn who they were and what they did. Moreover, the portraits teach at a glance much about the character of the man (compare together the two portraits of Nero); and it would be an interesting exercise to let a pupil guess from the face of what manner the man was, and then to see how near that guess hits the truth. It is suggested that the Album be always kept at hand, like a dictionary, and that any name of importance be looked up in it, until

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the pupil is well acquainted with the portraits ; questions might occasionally be asked about them to make sure that this is being done. The portraits of the first sixteen Roman emperors have been included, in the hope that they may fill a gap in the pupil's historical knowledge, since this part of Roman history, in some respects the most interesting of all, is not included in ordinary school work. These will also illustrate Tacitus, Juvenal, and Martial ; and some are of importance for Scripture history—Nero, for example, and Titus. Lastly, Severus has been added for his bearing on English history, and Constantine for his support of Christianity.

The biographical notes are necessarily short. The facts of each life are given in the barest outlines, as these may easily be found elsewhere. But I hope that interest will be excited by the addition of happy criticisms of ancient or modern writers, and some of the characteristic sayings of the persons themselves.

A word is needed as to the authenticity of the portraits. By far the greater number of these are genuine beyond all doubt ; but there is no room here to discuss the evidence. Those who wish to go further into the matter can easily do so by looking up the books cited below, particularly Friedrichs-Wolters' *Gipsabgüsse* and Bernoulli's *Iconographie*. References are given to the books only where there is some special reason ; but they are provided with full indices, where most of the other names may be easily found. The Greek portraits are, as a whole, less certain than the Roman, for a Roman may often be identified with certainty by the help of coins. No fault will be found, I trust, for the inclusion of a few imaginary portraits, such as that of Homer ; this face,

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for instance, is in every line the inspired seer, and excellently realises the impression made upon the reader of Homeric poetry. And if the probabilities are not violated, it is better to have an imaginary or dubious portrait than none at all.



Books referred to in Greek Section

- A.-B. *Griechische und Römische Porträts.* HEINRICH BRUNN and PAUL ARNDT. Published by Friedrich Bruckmann, München. In progress. (Cited by number of plate.)
- F.-W. *Die Gipsabgüsse Antiker Bildwerke in historischen Folge erklärt.* KARL FRIEDRICHS and PAUL WOLTERS. Berlin: W. Spemann, 1885. (Cited by paragraph.)
- H. *Die öffentlichen Sammlungen Klassischer Alterthümer in Rom.* WOLFGANG HELBIG. Leipzig: Karl Baedeker, 1891. (Cited by paragraph.)
- I.-B. *Porträtköpfe auf Antiken Münzen Hellenischer und Hellenisierter Völker.* F. IMHOOF-BLUMER. Leipzig: B. Teubner, 1885. (Cited by plate and number.)

Portraits

1. AESCHINES: Naples Museum, Cat. No. 6018. Found in Herculaneum. The identification is made certain by comparison with inscribed busts in the Vatican and the British Museum. See F.-W. 1316, A.-B. 116-120.

Dates 389-314 B.C. The rival of Demosthenes. In his time he played many parts: schoolmaster, soldier, actor, orator. He took the Macedonian side in the struggle of Athens with Philip. As a soldier he distinguished himself in the field; for instance, at the battle of Mantinea (362). He is bitterly upbraided and abused in the speeches of his rival, but there is no reason for doubting that he was brave, honourable, and (according to his lights) patriotic.

He spent the latter part of his life in Asia Minor and the islands. It is said that he once read over to some friends his own speech against Ctesiphon. They expressed wonder to hear that he had notwithstanding been defeated. "You would cease to wonder," replied Aeschines, "if you had heard Demosthenes."



1. AESCHINES.
Photo. Sommer, Napoli.

2. AESCHYLUS: Rome, Capitol, Stanza dei filosofi 82. F.-W. 487, H. 494. Not certain, but belongs to middle of fifth century B.C.

Dates 525-456 B.C. In his early manhood he fought at Marathon, Salamis, and Plataea. He was practically the inventor of tragedy in Greece, so great were the improvements he made. He wrote seventy tragedies, of which seven remain: *Persians*, *Seven against Thebes*, *Suppliants*, *Prometheus*, *Agamemnon*, *Choephoraë*, and *Eumenides*. The last three form the only extant "trilogy."

"O our Aeschylus, the thund'rous!
How he drove the bolted breath
Through the cloud, to wedge it ponderous
In the gnarlèd oak beneath!"

—E. B. BROWNING, *Wine of Cyprus*.

3. AÆSOP: Rome, Villa Albani. Probably an imaginary portrait. F.-W. 1324.

Date: flourished about 570 B.C. He was originally a slave, and nothing is known for certain about his life. He had a great reputation for wisdom and wit, and his fables are for ever famous; but as the tendency was to ascribe all fables to him, as all Psalms to David, it is impossible to tell which are his and which not.

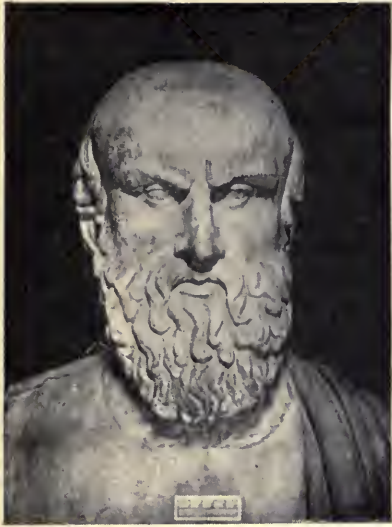
4. ALCIBIADES: Rome, Vatican. H. 277. The inscribed base probably does not belong to the bust, but the portrait may be Alcibiades for all that. The arguments may be seen in the authority quoted.

Dates about 450-404 B.C. Born at Athens; soldier and politician. A clever and unscrupulous man, who loved himself more than his country; for when he was banished, he turned his hand against Athens. He had all the advantages of birth, wealth, and talent, together with remarkable beauty (hardly shown in this portrait); and he knew how to make himself popular with the mob. His private character can best be understood by the description in Plato's *Symposium*.

The lines in the *Frogs* of Aristophanes (1431 f.) refer to him:—

μάλιστα μὲν λέοντα μὴ ᾽ν πύλει τρέφειν
ἦν δ' ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.

When a child, one who was wrestling with him held him fast, whereupon Alcibiades bit his hand. "You bite like a woman!" cried the lad. Οὐ μὲν οὖν, replied he, ἀλλ' ὥς οἱ λέοντες. He is said to have cut off the tail of a splendid dog of his, ὅπως τοῦτο λέγωσιν Ἀθηναῖοι περὶ ἐμοῦ, καὶ μηδὲν ἄλλο πολυπραγμονῶσι. (Plutarch, *Arrophth.*, p. 186 E.)

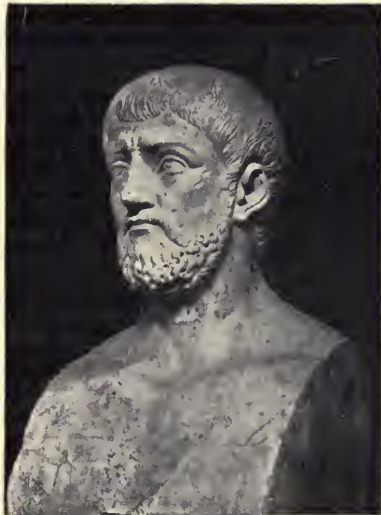


2. AESCHYLUS.

Arndt-Bruckmann Porträts.



3. AESOP.



4. ALCIBIADES.

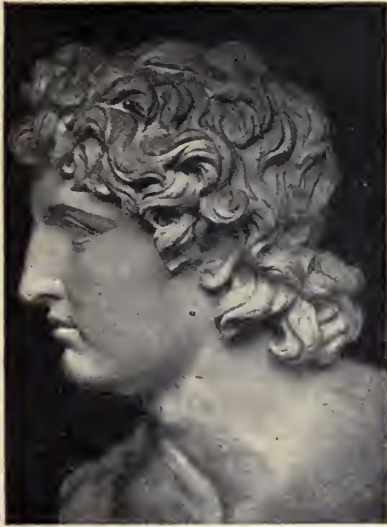
5. ALEXANDER THE GREAT: Munich, Glyptothek 153, A.-B. 185. This is the head of a complete statue. For other portraits of Alexander, see F.-W. *Index*. A new one has lately been discovered on a sarcophagus, at Sidon, where he is represented on horseback and in battle. See Coin-Plate No. 1.

Dates 356-323 B.C. Educated partly by Aristotle. His first assay in government was made at the age of sixteen, and he began to reign over Macedon at twenty. After making himself master of Greece, he invaded Asia, and conquered the Persians at the Granicus (334), took Tyre and Gaza, subdued Egypt and founded Alexandria (331), conquered Darius at Gaugamela or Arbela (331), and became master of Western Asia. He crossed the Hindu Kush, and after several campaigns in Central Asia he penetrated into the Punjab, defeating King Porus on the Indus (327), and sailed down the Indus to its mouth. When he had hardly begun to organise his empire, he died at the age of thirty-two (323). He founded many towns in Asia, and his memory still lingers in popular tales; many of the royal houses of Central Asia profess to be descended from him, and Greek art and science have left their traces behind.

"It is worth while to pause and reflect for a moment on the succession here brought before us: Alexander, the disciple of Aristotle, the disciple of Plato, the disciple of Socrates. That four such names, each supreme in its own line, should have been thus linked together, is a fact unparalleled in the history of the world; and its momentous nature is seen in its consequences, the Hellenising of the East and West by the sword of Alexander and by the writings of Plato and Aristotle." (Mayor, *Hist. Anc. Phil.*, p. 84.)

Many sayings of his are preserved by Plutarch in his *Apophthegmata* (179 D. ff.). His father urged him when a boy to run at Olympia, to which he replied, εἴ γε βασιλέας ἔξειν ἐμελλον ἀταγωνιστάς.—Darius offered him 10,000 talents and the half of Asia. On his refusing, Parmenio said, "Were I Alexander I should take it." "So would I," was the answer, "if I were Parmenio." He said also, βασιλικὸν ἔστιν εὖ ποιοῦντα κακῶς ἀκοῦειν.—Once being in thirst, water was offered to him; but he, seeing the soldiers around looking with eager eyes upon it, refused to drink, saying, ἂν αὐτὸς πῶ μόνος, ἀθυμήσουσιν οὔτοι. (Plut., *Alex.* xlii.)

6. ALEXANDER THE GREAT: British Museum. F.-W. 1602. An idealised head, identified (not without doubt) by its likeness to the undoubted portraits.
7. ARISTOPHANES: Florence, Uffizi. A late work, and the inscription is either blundered or spurious; his father was Philippus, not Philipides. The mistake may perhaps be due to a confusion

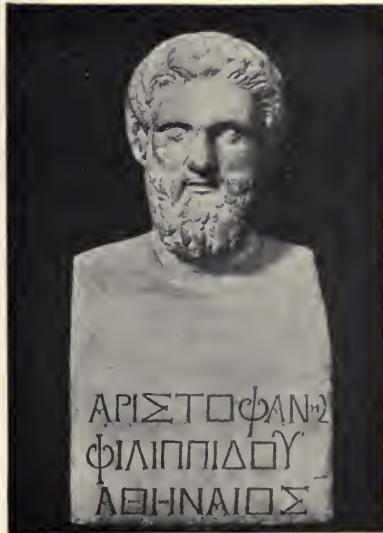


5. ALEXANDER.

Arndt-Bruckmann Porträts.



6. ALEXANDER.



7. ARISTOPHANES.

Edizioni Brogi.

with Philpides, a later comic poet. No other inscribed portrait of Aristophanes exists, but there is a herme in Bonn which is supposed to represent him and Menander, F.-W. 1311.

Dates (?) 444- (?) 380 B.C. The great comic dramatist of Greece, and chief writer of the Old Comedy, that is, a caricature of contemporary events and persons. He wrote fifty-four plays, of which eleven are extant: *Acharnians*, *Knights*, *Clouds*, *Wasps*, *Peace*, *Birds*, *Lysistrata*, *Thesmophoriazusae*, *Plutus*, *Frogs*, *Ecclesiazusae*.

"Aristophanes, who took
The world with mirth, and laughter-struck
The hollow caves of Thought, and woke
The infinite echoes hid in each."

—E. B. BROWNING, *A Vision of Poets*.

8. ARISTOTLE: Rome, Palazzo Spada. H. 947. Uncertain, but the pose suits a philosopher. There is a fragment of inscription: ΑΡΙΣΤΕ Σ.

Dates 384-322 B.C. Born at Stagira. He was a pupil of Plato, and founded the Peripatetic school of philosophy, so called because he used to discourse while walking about in the περίπατοι of the Lyceum. He was the author of an astonishing number of books, and his influence on the world has been immense, for in the Middle Ages all education was founded on his writings.

Plato is reported to have said that Aristotle was νοῦς τῆς διωτριβῆς, "the intellect of his school."

Dante (*Inferno*, iv. 130) says of him:—

"Poi che innalzai un poco piu le ciglia,
Vidi il maestro di color che sanno,
Seder tra filosofica famiglia;
Tutto lo miran, tutti onor gli fanno."



8. ARISTOTLE.

9. DEMOSTHENES: Rome, Vatican. H. 30, F.-W. 1312. Probably a free copy of a famous statue by Polyektos, made in 280 B.C. after his death. There are many portraits of Demosthenes in existence, not the least remarkable being a fragmentary head now in the National Museum at Athens, which strongly resembles this.

Dates (?) 385-322 B.C. The greatest of the Athenian orators, and perhaps the greatest orator who ever lived. He pleaded in causes both public and private. He took the patriotic side in the struggle with Macedon, and tried in vain to awake Athens to the magnitude of the danger. His character has been variously estimated, and he has been called both a mean and cowardly traitor and a brave and enlightened patriot.

Here is his motto (*De Corona*, 258. 95): καὶ γὰρ ἄνδρα ἰδίᾳ καὶ πόλιν κοινῇ πρὸς τὰ κάλλιστα τῶν ὑπαρχόντων ἀεὶ δεῖ πειρᾶσθαι τὰ λοιπὰ πράττειν.



9. DEMOSTHENES.

10. **DIOGENES**: Rome, Capitol. H. 466. Identified by comparison with a relief (H. 802) which depicts the scene between Alexander and Diogenes.

Dates (?) 412–323 B.C. Born at Sinope; founder of the Cynic school of philosophy, if philosophy that can be called which has no scientific tenets. The Cynics were so called from their dog-like habits. In his youth he was so determined to learn, that on his teacher's trying to drive him off with a stick, he said, "Strike away! you will never find stick hard enough to drive me off so long as you have something to say" (Diog. Laert., *Diog.* ii.). Once being caught by pirates, he was to be sold, and they asked him what he could do. He replied, ἀνδρῶν ἄρχειν. "Go on," said he to the auctioneer, εἴ τις ἐθέλοι δεσπότην ἐαυτῷ πρίασθαι (chap. iv.). Many specimens of his caustic wit are preserved by Diogenes Laertius. Alexander the Great is reported to have said, "Were I not Alexander, I should wish to be Diogenes" (Plut., *Alex.* xiv.). Diogenes abjured all luxuries and most necessities, and made rudeness into a fine art. He is said to have lived for a long time in a large earthen jar. The following is an epitaph on him, preserved in the Anthology (vii. 64):—

εἰπὲ, κύων, τίος ἀνδρὸς ἐφ' ἑστῶς σῆμα φυλάσσεις;
 Τοῦ Κυῶς. Ἄλλὰ τίς ἦν οὗτος ἀνὴρ ὁ Κύων;
 Διογένης. Γένος εἰπέ. Σιωπεύς. Ὅς πίθον ἔκει;
 Καὶ μάλα· νῦν δὲ θανὼν ἀστέρας οἶκον ἔχει.
 "Whose tomb is this, O Dog, thou watchest here?
 The Dog's. Who's he? Diogenes the seer.
 His town? Sinope. Lived he in a jar?
 Yes; but in death the stars his dwelling are."

11. **EPICURUS**: Rome, Vatican. A.–B. 38. A good many portraits exist, some inscribed.

Dates 342–270 B.C. Born in Samos, and founder of the Epicurean school of philosophy. He established his school in his famous gardens at Athens. The motto of his philosophy was ἀταραξία, a calmness of mind, which they tried to attain by seeking happiness as the ultimate end of life. He was himself a brave and temperate man, but his philosophy was bound to degenerate, and, later, Epicureanism became a synonym for sensual self-indulgence. The Epicureans first formulated the Atomic Theory.

He held that οὐδὲν γίγνεται ἐκ τοῦ μὴ ὄντος (Diog. L., *Epic.* xxiv.). His κύριαι δόξαι contain some fine sentiments (Diog. L., ch. xxxi.). Thus: Ὁ θάνατος οὐδὲν πρὸς ἡμᾶς. Οὐκ ἔστιν ἡδέως ζῆν, ἄνευ τοῦ φρονίμως καὶ καλῶς καὶ δικαίως· οὐδὲ φρονίμως καὶ καλῶς καὶ δικαίως, ἄνευ τοῦ ἡδέως.

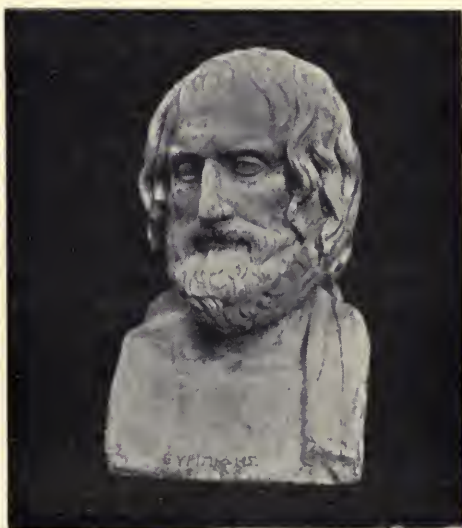
12. **EURIPIDES**: Naples Museum. Inscribed. A number of other portraits exist, and there is no doubt about the likeness. See No. 13.



10. DIOGENES.



11. EPICURUS.



12. EURIPIDES.

Sommer' Photo

13. EURIPIDES: Paris, Louvre. F.-W. 1309. From a photograph made specially for this book. The name is inscribed, and on the slab are engraven titles of a large number of his plays.

Dates 480-406 B.C. Born at Salamis, it is said, on the very day of the great battle, in which Aeschylus was at that moment fighting. He was the third of the great tragic dramatists: less imaginative and sublime than Aeschylus, less artistic than Sophocles, he brought the drama down to the level of everyday life, and delighted in religious speculation and psychological problems. He wrote eighty or ninety plays, of which nineteen are extant: *Alcestis*, *Medea*, *Hippolytus*, *Hecuba*, *Heraclidae*, *Suppliants*, *Ion*, *Hercules Furens*, *Andromache*, *Troades*, *Electra*, *Helena*, *Iphigenia at Tauri*, *Orestes*, *Phoenissae*, *Bacchae*, *Iphigenia at Aulis*, *Cyclops*, [*Rhesus*].

“ Our Euripides, the human,
With his droppings of warm tears,
And his touches of things common
Till they rose to touch the spheres.”

—E. B. BROWNING, *Wine of Cyprus*.

Aristotle (*Poetics* xiii.) says: ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εἶ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.

14. HERODOTUS: Herme of Herodotus and Thucydides in Naples Museum, No. 6239. F.-W. 485. Inscribed. See No. 28.

Dates 484 to nearly the end of the fifth century B.C. Born at Halicarnassus. He was a great traveller, and his History includes a number of descriptions of foreign lands, and travellers' tales. For what he saw and knew he can be trusted; and when he repeats the tales of others, he always says so.

15. HOMER: Naples, Museum. Imaginary portrait.

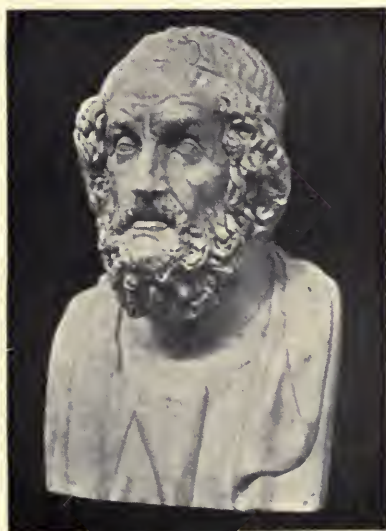
The Homeric poems, the *Iliad* and the *Odyssey*, are the only true epics in existence—that is, they tell a story in verse, in simple language and a perfectly natural manner, and yet contain the finest poetry. They were composed about the eighth century B.C., but were edited later, and consequently are not now exactly as they were written. There is a controversy whether there ever was such a man as Homer; but though there were undoubtedly many poets in early Greece, and a store of ancient ballads, yet no one with literary sense can read the *Odyssey* without feeling that it bears the impress of one great mind. There may have been two Homers, but there certainly was one.

Matthew Arnold, in his Essay on Translating Homer, calls these poems "the most important poetical monument existing"; and says of the writer, "He always composes, as Shakespeare composes at his best."



14. HERODOTUS.

Sommer Photo.



15. HOMER.

Sommer Photo

16. ISOCRATES: Rome, Villa Albani. A.-B. 135. H. 744. Inscribed.
The expression of face suits the shyness which is affirmed of Isocrates.

Dates 436-338 B.C. Born at Athens; orator and rhetorician. He took the utmost pains with his style, which is more artificial than Demosthenes', and lacks his fire.

17. LYCURGUS: Naples, Museum. Imaginary portrait.

Date not later than the ninth century B.C. The great Spartan lawgiver, son of Eunomus, King of Sparta. He travelled widely, and studied the institutions of places which he visited, notably those of Crete, which were traditionally ascribed to Minos. On his return he reorganised the Spartan state, politically and socially; then, exacting a promise that no change should be made until he should return, he left the country for ever. His system was perfectly adapted to its end, the making of a nation of soldiers; and so rigorous was it that the Spartans are described as welcoming any war as a relief from the horrors of peace.

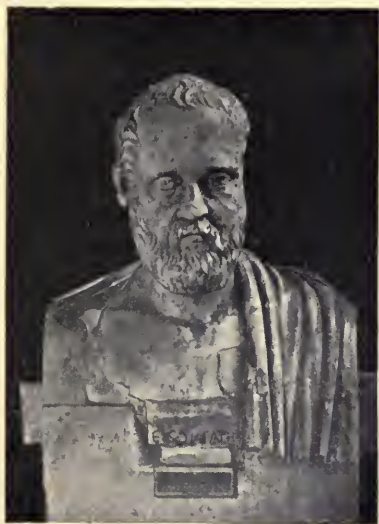
Saying of Lycurgus, to explain why Sparta need have no walls: οὐκ ἂν εἴη ἀτείχιστος πόλις, ἀτὶς ἀνδρείοις καὶ οὐ πλίνθοις ἐστειφένωται (Plut. *Vit. Lyc.* vi. 4).

The Delphic oracle: θεοφιλῇ μὲν αὐτὸν ἡ Πυθία προσεῖπε καὶ θεὸν μάλλον ἢ ἄνθρωπον (xix. *fin.*).

18. LYSIAS: Naples, Museum, Cat. No. 6130. A.-B. 131. Inscribed.

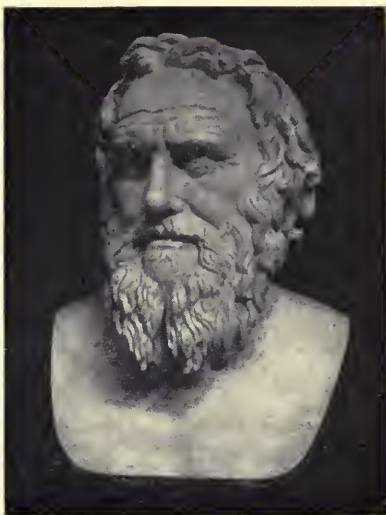
Dates 458-378 B.C. Born at Athens, though son of a Syracusan Kephalos. He wrote between two and three hundred orations, and his style is simple and effective.

He was a literary artist of "consummate literary skill," and was the first so to write speeches for his clients, that the words appeared to be their own (Jebb, *Attic Orators*, i. 158-9).

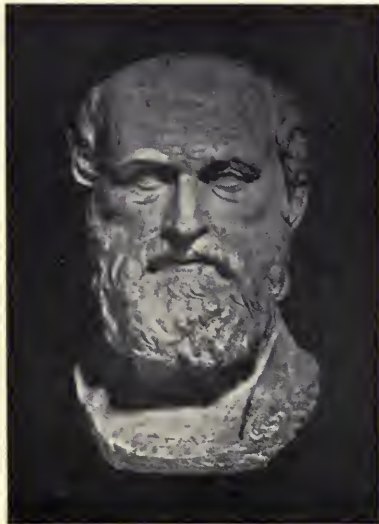


16. ISOCRATES.

Arnold-Bruckmann Porträts.



17. LYCURGUS.



18. LYSIAS.

Arnold-Bruckmann Porträts

19. MENANDER : Rome, Vatican. H. 199. F.-W. 1623. Identified by comparison with an inscribed medallion-bust.

Dates 342-291 B.C. Born at Athens, and chief poet of the New Comedy, or Comedy of Manners, which made no reference to politics or persons. He wrote upwards of a hundred plays, but only fragments survive. What they were like as a whole may be gathered to some extent from Terence, who imitated and translated him.

Quintilian says of him (*Inst. Or.* x. 1. 69): "Omnem vitae imaginem expressit." To the same effect is the utterance of Aristophanes of Byzantium: ὁ Μένανδρε καὶ βλέ, πότερος ἄρ' ὑμῶν πότερον ἀπεμιμήσατο; (Walz, *Rhetores Graeci*, iv. 101).



19. MENANDER.

20. **MILTIADES**: Paris, Louvre; from a photograph made specially for this book. A Greek general, but the name Miltiades is arbitrary.

Dates: end of sixth and first part of fifth century B.C. Son of Cimon, of a noble and distinguished family from Aegina. His adventurous life anticipates modern rulers such as Rajah Brooke of Sarawak. His uncle Miltiades had led out a colony to the Thracian Chersonese (N. of Dardanelles), where he became "tyrant," and in this office was succeeded by his nephews, Stesagoras and the Miltiades of whom we now speak. Miltiades the nephew conquered Lemnos and Imbros for Athens, and partly civilised his own state. The hostility of Darius drove him forth, and he returned to Athens. He was the life and soul of the resistance to the first Persian invasion, and general at the battle of Marathon (490 B.C.), which indeed but for him had never been fought at all. After this great success he persuaded the Athenians to give him seventy ships, to attack the Persians; but those he used to besiege Paros, owing to a private grudge. On his return he was condemned to a fine for misusing his powers, and died in prison of a wound received at Paros.

"The tyrant of the Chersonese
Was freedom's best and bravest friend:
That tyrant was Miltiades!"

—BYRON.

21. **PERIANDER**: Naples, Museum. Imaginary portrait.

Date: flourished at the end of the sixth century B.C. Son of Cypselus; became tyrant of Corinth about 525 B.C., and is said to have reigned forty years. His rule seems to have been good at first, but afterwards severe; and he was a successful military leader, favouring a forward policy, and at the same time encouraging commerce. He was a patron of literature and the arts.

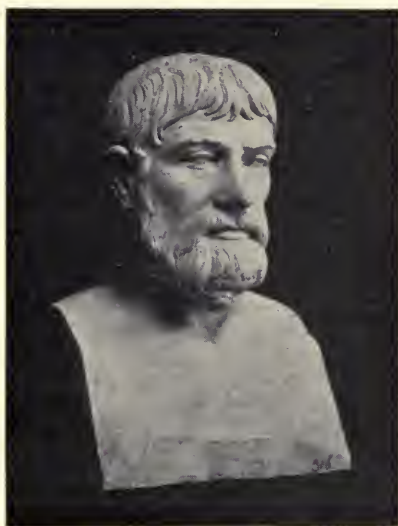
He was one of the Seven Sages, whose names and typical sayings are given in the following epigram from the Anthology (ix. 366):

ἐπὶ τὰ σοφῶν ἐρέω κατ' ἔπος πόδων, οὐνομα, φωνήν.
Μέτρον μὲν κλεόβουλος ὁ Λινδῖος εἶπεν Ἀριστον·
Χίλων δ' ἐν κόλῃ Λακεδαιμόνι, Γνώθι σεαυτὸν·
ὃς δὲ Κόρινθον ἔναϊε χόλου κρατέειν Περλανδρὸς·
Πίττακος, Οὐδὲν ἄγαν, ὃς ἔην γένος ἐκ Μυτιλήνης·
Τέρμα δ' ὁρᾶν βιότοιο Σόλων ἱεραῖς ἐν Ἀθήναις·
Τοὺς πλεόντας κακίους δὲ Βίας ἀπέφηνε Περικλῆς.
Ἐγγύη φεύγειν δὲ Θαλῆς Μιλήσιος ἡῶδα.

Periander would have done well to observe his own maxim, for he killed his wife in a fit of passion.



20. MILTIADES.



21. PERIANDER.

Sommer Photo.

22. PERICLES: Rome, Vatican. H. 281. Inscribed. There is a replica in the British Museum. F.-W. 481. These are probably good copies of a famous contemporary portrait by Kresilas.

Dates about 489-429 B.C. (he was a public man in 469). Born at Athens; orator, soldier, and statesman. He was a generous patron of literature and the fine arts; and under his supervision Athens was filled with splendid buildings: one of these is the Parthenon. His oratory is described as "thunder and lightning," and produced a great impression; but no record remains. He was leader of the democratic party, and remodelled the constitution of Athens. He commanded with success in the field, and his plan for carrying on the war with Sparta would have been successful had it been carried out. While he lived, his influence was supreme in Athens, and he was one of her greatest men.

Sayings of Pericles: οὐ μόνον τὰς χεῖρας δεῖ καθαρὰς ἔχειν τὸν στρατηγὸν, ἀλλὰ καὶ τὰς ὄψεις (Plutarch, *Vit. Per.* viii. 8). On his death-bed he claimed it as his chief glory that οὐδεὶς δι' ἐμὲ τῶν ὄντων Ἀθηναίων μέλαν ἱμάτων περιεβύλετο (Plutarch).

Aristophanes says of his oratory: ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος ἦσ'τραπτ', ἐβρόντα, συνεκύκα τὴν Ἑλλάδα (*Achar.* 530).

Thucydides (ii. 40) puts into his mouth words which well describe the spirit of Athens under his rule: φιλοκαλοῦμεν μετ' εὐτελείας, καὶ φιλοσοφοῦμεν ἄνευ μαλακίας.

23. PLATO: Berlin Museum, Cat. No. 300. A.-B. 5. The only inscribed portrait of Plato, but rough, and rather damaged.

Dates 429-347 B.C. Born at Athens; the most famous of all philosophers except Aristotle. He founded the school of the Academy, so called from the Ἀκαδήμεια at Athens where he taught. He wrote his philosophical works in dialogue, and professed to be merely the mouth-piece of Socrates. His dialogues are full of wit and poetry, and are invaluable as a record of manners as well as for the light they throw on the social life of historical persons, for many of the chief figures in Athenian history appear in them. The following epitaph on Plato is given in the Anthology, vii. 62:—

αἰετέ, τίπτε βέβηκας ὑπὲρ τάφον; ἦ τίνος, εἰπέ,
ἀστερόεντα θεῶν οἶκον ἀποσκοπέεις;
ψυχῆς εἰμὶ Πλάτωνος ἀποπταμένης ἐς Ὀλυμπον
εἰκῶν· σῶμα δὲ γῇ γηγενὲς Ἀτθίς ἔχει.

"Eagle, what mak'st thou there? What starry zone,
What God's high home beholding in the sky?
The soul of Plato, to Olympus flown
I image; but his bones in Athens lie."

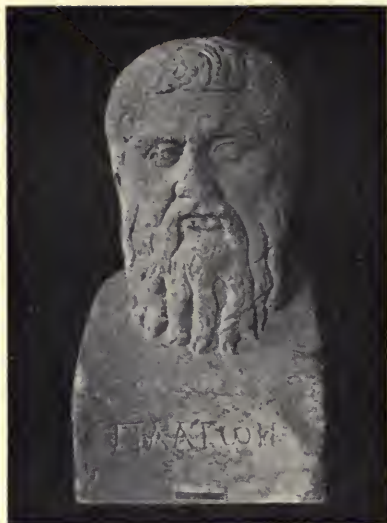
A good description of his philosophy is the phrase in *Rep.* vi. 486 A.: θεωρία παντὸς μὲν χρόνον πάσης δὲ οὐσίας. Aristotle is reported to have called him a man ὃν οὐδ' αἰνεῖν τοῖσι κακοῖσι θέμις.

24. SAPPHO: Florence, Pitti. A.-B. 149. The portrait of a Greek poetess; but whether Sappho, uncertain. There are several other portraits called by her name, and her face appears on certain Lesbian coins.

Date: flourished about 600 B.C. Born in Lesbos. She was renowned in antiquity as the chiefest of poetesses. Only a few fragments of her poems survive, but they are full of passion and fine imagery. She wrote in the Aeolic dialect.



22. PERICLES.



23. PLATO.

Arnold-Bruckmann Porträts.



24. SAPPHO.

Arnold-Bruckmann Porträts.

25. SOCRATES: information about his portraits may be found in Helbig's *Index*, and Baumeister, *Denkmäler des Kl. Alterthums*, s.v. There is no doubt about the likeness; all the portraits resemble each other, and answer to the description of Socrates in Plato, *Symp.* 215, B. Inscribed: Σωκράτης. ἐγὼ οὐ νῦν πρῶτον ἀλλὰ καὶ αἰεὶ τοιοῦτος οἶος τῶν ἐμῶν μηδὲν ἄλλῳ πείθεσθαι ἢ τῷ λόγῳ ὃς ἂν μοι λογιζομένῳ βέλτιστος φαίνεται.

Dates 469–399 B.C. Born near Athens, and trained for a sculptor. He spent his life in discussing moral and religious questions with any one who would talk to him, and thus practically founded the philosophical school of which Plato became head. How much of the philosophy ascribed to him by Plato is really his, cannot be determined, as he wrote nothing, but only used skilful questioning as a means of criticising others' ideas, and suggesting his own. He used to hear a mysterious voice, which forbade him to do anything that would be wrong or bad for him. He was a man of great physical and mental powers, and the more we read of him the more we admire his character. A vivid description of Socrates is given by Alcibiades in the *Symposium* of Plato (215 ff.). Few men have ever been loved so dearly by their friends; yet he was put to death in 399 on a false charge, which he hardly condescended to refute, but died in the sure and certain hope of a glorious life to come.

Aristotle says of him (*Magn. Mor.* I. i. p. 1183, b. 9): οὐδὲν ἥστο δεῖν μάτην εἶναι. Xenophon (*Mem.* I. 6, 10) represents him as saying: ἐγὼ δὲ νομίζω τὸ μὴ μῆδένος δεῖσθαι θεῖον εἶναι, τὸ δ' ὡς ἐλάχιστων ἐγγυτάτω τοῦ θεοῦ. The Delphic oracle gave this utterance (Diog. Laert., *Socr.* xviii., &c.): ἀνδρῶν ἀπάντων Σωκράτης σοφώτατος.

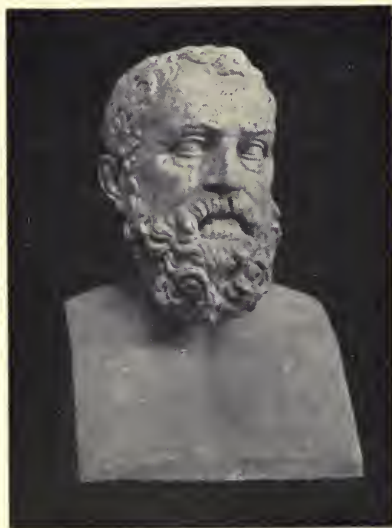
26. SOLON: Naples, Museum. Imaginary portrait.

Dates about 638 to about 558 B.C. The great Athenian lawgiver, one of the Seven Sages, and a poet. He roused the Athenians by his poetry to attempt the conquest of Salamis, and led them himself; a long and indecisive struggle was ended by arbitration, Sparta being the arbitrator, and awarding the island to Athens. In 594 he was chosen archon, with unlimited powers, to put an end to party feuds and relieve the burden of debt, which he did by his famous *Seisachtheia*. He then reorganised the state on a basis of property, making four classes, and giving the executive to ἐκκλησία and βουλή. He was related to the tyrant Peisistratus.

Sayings of Solon: καλὸν μὲν εἶναι τὴν τυραννίδα χωρίον, οὐκ ἔχειν δὲ ἀπόβασιν (Plut., *Vit. Sol.* xiv. 10). "Call no man happy till he is dead, for who knows but fortune may change?" (cp. xxvii. 8). Others preserved by Diogenes Laertius (*Solon*, xii.) are: φίλους μὴ ταχὺ κτῶν οὐς δ' ἂν κτήσῃ, μὴ ἀποδοκίμαζε. Ἀρχε, πρῶτον μαθὼν ἀρχεσθαι. Νοῦν ἡγεμόνα ποιῶν. For the Seven Sages, see further under No. 21.



25. SOCRATES.



26. SOLON.

Sommer Photo.

27. SOPHOCLES: Rome, Lateran. H. 656. F.-W. 1307. Probably a copy of a famous bronze statue which stood in the theatre of Dionysos at Athens.

Dates 495-406 B.C. Born at Colonus, just outside Athens. He was the most accomplished artist of the three great tragedians, uniting the strength of Aeschylus with a grace and finish all his own. He was skilful in music and dancing, and considered the handsomest man of his day. He wrote one hundred and thirty tragedies, of which seven remain: *Antigone*, *Electra*, *Trachiniae*, *Oedipus the King*, *Ajax*, *Philoctetes*, *Oedipus at Colonus*.

Aristophanes, in his bantering description of the three great tragedians, says of Sophocles (*Frogs*, 82): ὁ δ' εὐκόλος μὲν ἐνθάδ', εὐκόλος δ' ἐκεῖ.

Matthew Arnold, *Sonnet to a Friend*:—

“ But be his

My special thanks, whose even-balanced soul,
From first youth tested up to extreme old age,
Business could not make dull, nor passion wild :
Who saw life steadily, and saw it whole ;
The mellow glory of the Attic stage,
Singer of sweet Colonus, and its child.”



27 SOPHOCLES.

28. HEAD OF NO. 27.

29. THEMISTOCLES: Rome, Vatican. H. 266, F.-W. 482. There is no ground for believing that this is really Themistocles, though it is so called. On the other hand, it is undoubtedly an Athenian soldier, and Themistocles may have looked something like it. It was made in the fourth century.

Dates (?) 514-449 B.C. He is most famous for the victory of Salamis, which was due chiefly to his action, and for his efforts to strengthen Athens thereafter. He was one of the ablest statesmen of Greece, and though unscrupulous, was a patriot to the heart; for when banished from his native land he never stirred hand against her, nor has treachery against Athens ever been proved against him.

Thucydides says of him (i. 138): ἦν γὰρ ὁ Θεμιστοκλῆς βεβαίότατα δὴ φύσεως ἰσχὺν δηλώσας καὶ διαφερόντως τι ἐς αὐτὸ μᾶλλον ἐτέρου ἀξίος θαυμάσαι. When he was urging the admirals to fight at Salamis, Eurybiades raised his staff. Said Themistocles, πάνταξον μὲν οὖν, ἄκουσον δέ (Plut., *Apophth.* 185 B.).

"A king sat on the rocky brow
That looks o'er sea-born Salamis;
And ships by thousands lay below,
And men in nations,—all were his.
He counted them at break of day—
And when the sun set, where were they?"

—BYRON, *The Isles of Greece.*

30. THEOCRITUS: Paris, Louvre. Uncertain.

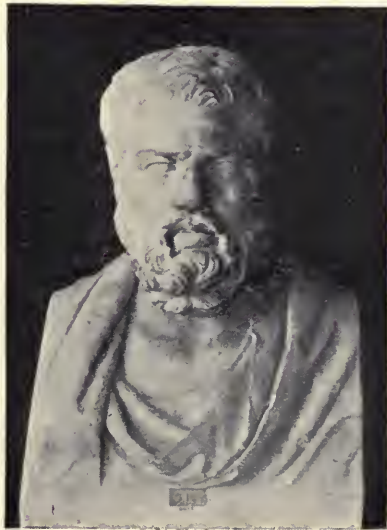
Date: flourished in the early part of the third century B.C. Born at Syracuse (others say, at Cos); the creator of bucolic or rustic poetry. His Idylls are dialogues, monologues, descriptions, or epical fragments dealing with rural life, and written mostly in the Doric dialect. He also wrote epigrams.



28. SOPHOCLES.



29. THEMISTOCLES.



30. THEOCRITUS.

31. THEOPHRASTUS: Rome, Villa Albani. H. 782. Inscribed :
Θεόφραστος Μελάντα Ἐρέσιος.

Dates about 380–287 B.C. Born at Eresos in Lesbos: son of Melantas. He was a pupil of Plato and of Aristotle, and succeeded Aristotle as chief of the Peripatetic school. He wrote a great many works, of which a few on Natural History survive, and the famous *Characters*, sketches of Athenian types of his day.

32. THUCYDIDES: Naples, Museum, No. 6239. A.–B. 130, F.–W. 485; see also Michaelis, *Bildnisse des Thukydides*, 1877. See No. 14.

Dates 471 to about 401 B.C. Born at Athens; soldier and historian. His *Peloponnesian War* is the first critical and philosophical history ever written, and he is undoubtedly one of the greatest of historians.

His description of his work is κτῆμα ἐς αἰὲ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρήμι ἀκούειν ξύκειται (i. 22).

Macaulay says of him (*Life*, ii. 245): "On the whole, he is the first of historians. What is good in him is better than anything that can be found elsewhere."

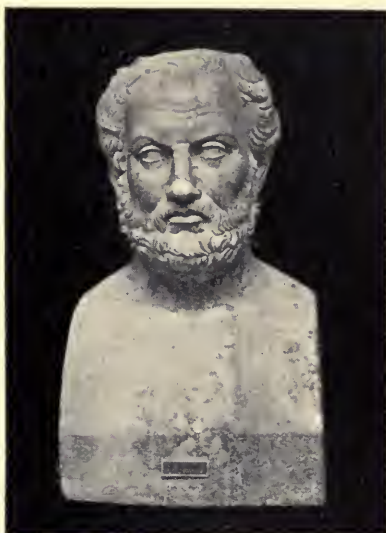
33. ZENO: Naples, Museum, No. 6128. A.–B. 135. Inscribed.

Dates about 358 to about 260 B.C. Born at Citium in Cyprus; founder of the Stoic school of philosophy, so called from the *Stoa Poikile* at Athens in which Zeno taught. The Stoics aimed at preserving calm amidst all vicissitudes of fortune; their ideal "sage" would be happy even upon the rack. They cared not for wealth or the good things of the world, yet they looked for no other. Stoicism produced some very fine characters, especially under the Roman Empire; but it was a hard and loveless creed.

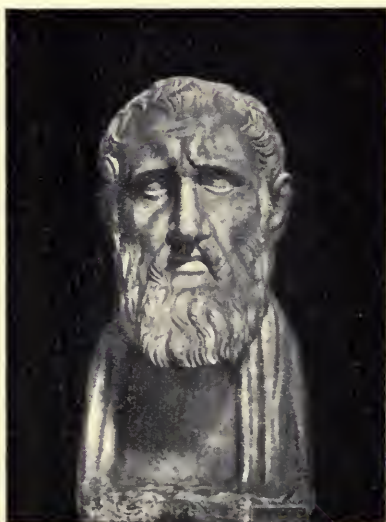
Here is a saying of his: οὐκ ἐν τῷ μεγάλῳ τὸ εἶ κείμενόν ἐστιν, ἀλλ' ἐν τῷ εὖ τὸ μέγα (Diog. L., *Zeno*, xix.). Another was (*ibid.*): διὰ τοῦτο δύο ὅτα ἔχομεν, στόμα δὲ ἓν, ἵνα πλείω μὲν ἀκούωμεν, ἥττονα δὲ λέγωμεν.



31. THEOPHRASTUS.



32. THUCYDIDES.
Arndt-Bruckmann Porträts.



33. ZENO.
Arndt-Bruckmann Porträts.

G R E E K C O I N S

1. *Alexander the Great*: I.-B., I. 1. Coin of Lysimachos.

Alexander has the ram's-horn of Jupiter Ammon, whose son he wished to be thought. The head is idealised. No portrait of Alexander appears on coins until after his death.

2. *Ptolemy Sôtêr I.*: I.-B., I. 2.

Son of Lagos; King of Egypt 305-284 B.C., and founder of a dynasty which ended with Cleopatra.



1. ALEXANDER THE GREAT



2. PTOLEMY SOTER.

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